The Centaurian Sentinel™

Dedicated to J. Michael Straczynski's television series Babylon 5.

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JULIE CAITLIN BROWN – PROUD TO BE NARN

Conducted at Fantasticon, Los Angeles, CA, August 3, 1996, by Cecilia Andrew.

The Centaurian Sentinel: I was wondering when and how you decided to become an actress?

Julie Caitlin Brown: I started as a singer. When I was 3 years old, I've been told this by my mother and I kind of remember, I used to crawl into the sink and sing "Join the Julie Fan Club" into the mirror. I started performing, singing when I was a small girl and that led into musical theatre, and that led into commercials and television, and then Broadway. I just love performing.

CS: So you always knew you wanted to be a performer?

JCB: I always knew.

CS: How did you end up involved in B5?

JCB: There was the original actress for Ko'Kath which was the first assistant to G'Kar. She did one episode and could not wear the red lenses, which unfortunately if you can't wear them, then you can't play the character. She left the show, and then another actress was hired. I had auditioned for the show a couple of times and Mary Jo Slater knew me, so. . . .

I actually auditioned for the role of Ivanova . . . and so I got a phone call at 10 o'clock on a Tuesday morning. The actress who was cast as Na'Toth was having a claustrophobia fit and ripping the makeup from her face. They said, "Will you please come over. We have a job for you. We have five episodes for you. If you do the first one and it's comfortable, they're gonna give you five episodes with the possibility of the series." So I showed up at one o'clock on the set. They did a make-up test. They handed me five scripts, two tapes. I had a long meeting with Joe Straczynski about who the character was. I went home and did my prep work. I showed up the next day and did "Parliament of Dreams". That was intense. 16 scenes and I had one day to prepare.

CS: Would you like to come back as Na'Toth if it worked out?

JCB: I would like to come back as Na'Toth because they made some changes to the make-up. I love the character, I love everyone on the show, and it's incredibly fun to play science fiction because there are no boundaries, everything is out there for you, and you can make a lot of wonderful choices as an actor. But it would have to work for Joe Straczynski. He has said he would like for me to come back, and we'll see.

CS: When your character left, she kind of disappeared off to Narn Homeworld. Was that something JMS had written, or did you have another commitment?

Julie Caitlin Brown
Na'Toth – Ambassador G'Kar's Second Assistant

JCB: Well, this is very funny, but sitting right down here from me is Mary Kay Adams who was playing Na'Toth those two episodes [as a replacement]. When I left the show after the first year, they hired Mary Kay. She is a wonderful actress, and she's actually going back on *Deep Space Nine* as a Klingon because the *Trek* people at Paramount love her work. There was just a disagreement on how Na'Toth was played. I played it one way. She played it another. Joe said this is not the way that I envision this character, and they parted. She left the show. And so he had to make a reason for her not being there, so they sent her to Homeworld and she is presumed dead at this time. There you go. She's presumed dead which means that you never saw her die on camera, so she could be dead or not dead.

CS: If you did come back, what would you like to see your character get to do.

JCB: Well, this is a good question. I would like to see . . . there's a couple of possible story lines . . . I'd like her to have been in the Narn resistance. Going underground in the Narn resistance trying to bring back, which is her main intent, which was my main intent as an actor with this character; that thousands of years ago it was a female run planet, and when they were attacked by the Centauri they went to a military planet and the men took charge. There was a scene in one of the shows where G'Kar asks me "What do you believe in?" and I say, "Myself, Ambassador." And really what I meant when I said that, I talked about this with Joe, is not that I believe just in me, but that the essence which is the spiritual part of me, is what I believe in. I was very careful with G'Kar because at first when I came I didn't really like him because he just seemed like a politician to me. And then I saw a side of him when we had been attacked that brought us closer together. In "Chrysalis", the scene where I come and tell him that the outpost has been destroyed, 10,000 of our finest warriors killed – when we went to do that scene we were both in tears. And we both said that this is the one thing that unites us . . . that we love our people. And I gained more respect for G'Kar. Before he would never take a stand . . . he was totally being a politician and riding the fence. I thought that my character was going to push the envelope, so I'd like to see her come back and push him to make more decisions to fight for his country, fight for his world. And then go head to head with Londo or head to head with G'Kar. I guess a big battle.

CS: How about favorite episodes?

JCB: Two: "Parliament of Dreams", 'cause that was my first, and that was so much fun to do, and "Deathwalker" . . . because . . . here's a funny story. The woman who played Deathwalker is Sarah Douglas. She's a wonderful actress. I was her stand-in on *Falcon Crest* twelve years ago, and she came and guest-starred on the show, and I got to kick her butt, and we're good friends, so it worked out really well. (laughs)

CS: Any good inside stories on any of the people . . . embarrassing moments . . . practical jokes?

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JCB: Well, I remember having "skirt day" on the set. That meant that all the male people had to wear skirts. The crew did that, but my outfit was actually leggings and a Roman type Centaurian skirt. I decided to show up in just the skirt part for my run though, which is a blocking sequence before we actually shoot. We had this director who was kind of uptight, so I said I was going to do skirt day. I had on my underwear and the skirt, no leggings, and the thing's short, and my boots . . . and walked in . . . it took him a minute to realize what I had done, and he looked at me and he was so pissed. (laughs)

I identify with the show's themes and characters in a very personal way. When I was a teenager, I had to wear a back brace for scoliosis, 23 hours a day. During that time I realized how separated I felt from other people. That because I was different, and afraid of being different, I lost my connection with others. BABYLON 5 is about differences, how to live with them, and hopefully, how to come to appreciate them. Through all of the storylines, we see each other's similarities, our hopes our fears, our passions, and it becomes clear that it is the fear

of ourselves that keeps us separate and on the attack. Joe has done a beautiful job of reminding us that in some way we are all connected. I relate to that journey of discovery, and enjoyed the unfolding of ideas from Joe's brilliant mind.

Currently I am getting ready to record a CD of my own original music. I've been performing locally with a couple of other musicians. I'll be appearing at the American Cancer Society

Julie Caitlin Brown really enjoyed working on BABYLON 5 and hopes that she will have the opportunity to return in her role of Na'Toth.

Benefit, Take a Chance with the Stars, in Los Angeles. Also, I just finished work on a movie of the week for NBC, *Murder Live*, where I played Julia Cafferty, a network news anchor. It should be out sometime in October.

One of my favorite parts of doing the conventions, is the opportunity to really get to know the fans. I believe I was given certain abilities to provide for myself on the planet, but that my real work is to connect with others and remind them that all is well. The basis of life is freedom, the object of life is joy, the result of life is growth. Thank you for your questions, it's been fun talking with you.

Cecilia Andrew

For information on Julie's fan club contact: The Julie Caitlin Brown Official Fan Club, Glenda Kountz, P.O. Box 191, Kerman, CA 93630; e-mail dkountz@aol.com . Membership to the The Julie Caitlin Brown Official Fan Club, which includes four issues of the club's newsletter, is $15 in the US and Canada, $20 foreign.

UPCOMING CONVENTIONS WITH BABYLON 5 PERSONNEL

Following are conventions that will be featuring BABYLON 5 personalities. Be aware that guest changes may occur due to last minute problems – unless a guest is confirmed to attend they may not have a commitment to appear!

Tigercon 1, January 31-February 2, University Center, Un. of Memphis, Memphis, TN. Steven Furst is a guest. Contact: Tigercon 1, P.O. Box 528032, University of Memphis, Memphis, TN 38152; 901/678-5124; kcushing@dewey.liv.memphis.edu .

Gallifrey 8, February 14-16, Airtel Plaza Hotel, Van Nuys, CA. JMS, Ed Wasser and Julie Caitlin Brown are scheduled to appear. Contact: Gallifrey, P.O. Box 3021, North Hollywood, CA 91609; galleyone@aol.com .

StarCon '97, February 22, 1997, Garden State Race Track, Cherry Hill, NJ. Bruce Boxleitner will appear Saturday only. For info call 609-272-9648

Cinemaholics WinterCon 1, February 22-33, Salt Lake City, UT. Julie Caitlin Brown will be a guest. Contact: Cinemaholics, 910 East 3300 South, Suite A, Salt Lake City, UT 84106; 801/463-1555; cinema@axxis.com.

Agamemcon, February 28, March 1-2, Holiday Inn - Bristol Plaza, Costa Mesa, CA. A BABYLON 5 and science fiction convention. Jason Carter, David Eagle, Wayne Alexander, David Gerrold and Jim Lockett will be attending (Pat Tallman will not be appearing). Contact: AGAMEMCON, 24161-H Hollyoak, Laguna Hills, CA 92656; 714/643-8352; orrock@ix.netcom.com .

Vulkon Cleveland, March 1-2, Sheraton City Center Hotel, Cleveland, OH. Pat Tallman is a guest. Contact: Vulkon – Cleveland, 12237 SW 50th St., Cooper City, FL 33330-5406; 954/434-6060; joemotes@aol.com; http://astonline.com/startrek/ .

LunaCon '97, March 7-9, The Rye Town Hilton, Rye Brook, NY. Guests include Michael O'Hare. For more information, write to: Lunacon '97, P.O. Box 3566, New York, NY 10008-3566; lunacon@lunacon.org.; http://www.lunacon.org/lunacon/lunacon.html .

SwilCon '97, March 7-9, Swarthmore College, Swarthmore, PA, USA. Ed Wasser is a guest.Contact: will@sccs.swarthmore.edu ; http://www.sccs.swarthmore.edu/~will/swillcon .

Wolf 359: The Nightwatch, March 8, The Connaught Rooms, London W2; also March 9, 1997 in Glasgow. Jeff Conaway. For information send an SAE to Wolf 359 Conventions, 141 Waarden Road, Canvey Island, Essex, SS8 9BE.

ConamaZoo 5, March 14-16, McCamly Plaza Hotel, Battle Creek, MI. Patricia Tallman will be the guest of honor. For more information write ConamaZoo, P.O. Box 1546, Evanston, IL 60204-1546; 888/622-2659; conamazoo@tezcat.com.

Vulkon Baltimore, March 14-16, Sheraton Hotel Towson, Baltimore, MD. Pat Tallman will be the guest. Contact: Vulkon – Baltimore, 12237 SW 50th St., Cooper City, FL 33330-5406; 954/434-6060; joemotes@aol.com; http://astonline.com/startrek/

MegaCon '97, March 15-16, Orange County Convention Center, Orlando, Florida. J. Michael Straczynski will be attending. For more information: 407/599-0905; http://www.insv.com/megacon; MegaCon97@aol.com .

For the Kids 2, March 21-23, Sheraton Inn, Charlottesville, VA. Michael O'Hare is a guest. Contact: For the Kids 2, P.O. Box 123, Quinque, VA 22965; rws@hscmail.mccvirginia.edu .

CoastCon 20, March 21-23, Convention Center/Broadwater Beach Resort East, Biloxi, MS. Mojo is a guest. Contact: CoastCon, P.O. Box 1422, Biloxi, MS 39533-1423; 601/435-5217; coastcon@aol.com; sotmesc@datasync.com .

Vulkon St. Petersburg, March 22-23, Hilton, St. Petersburg, FL. Pat Tallman is a guest. Contact: Vulkon – St Petersburg, 12237 SW 50th St., Cooper City, FL 33330-5406; 954/434-6060; joemotes@aol.com; http://astonline.com/startrek/ .

I-CON, April 4-6, 1997, SUCB at Stony Brook, New York. JMS, Michael O'Hare, and Harlan Ellison will be attending. Contact: ICON Science Fiction Inc., P.O. Box 550, Stony Brook, NY 11790-0550; 516/632-6045; fax 516/632-6355; info@iconsf.org .

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A MESSAGE FROM JMS ON B5's FUTURE

On December 18, J. Michael Straczynski posted the following message on Compuserve and rastb5m (the moderated newsgroup) concerning the debate over BABYLON 5's future.

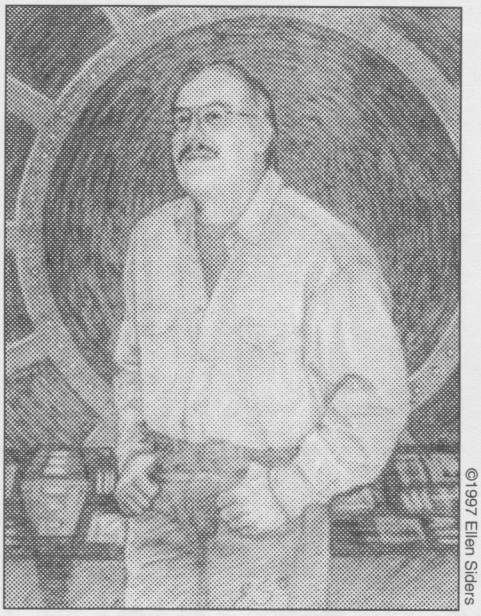
There's been a fair amount of speculation and concern about the fifth season, and how the story is laying out to handle the possibilities of renewal vs. no renewal. Though the ratings have continued to improve despite the shifts and changes in the syndication marketplace – it's a very different market than it was when we first debuted – nothing is certain yet about a fifth season. Some at WB say yes, some say no. My job is to pick my way through this minefield and make it all work, and assure the story ending where is was meant to end. So how does one do this?

Here's the skinny.

First, you have to understand that writing is a *process*, and that process is constantly changing. Ask any writer, and they'll tell you that many times they've been working on a short story, or a novel, and they have to edit for space. This applies to both fiction and nonfiction writers. Sometimes it's done by the writer, sometimes by the editor. On my second novel, the editor told me at the halfway mark that we'd have to keep the book down to 100,000 words, which was about 75-100 pages less than I'd been planning on, so the story had to be adjusted to fit. As a journalist, I've often walked into the office with a story in hand and been told, "Okay, you've got 15 column inches," or 25 column inches, or 10 column inches . . .and you just learn to write to fit. Every writer goes through this.

And in most cases, the average person never knows. Done properly, it should be seamless. Look at Stephen King's *The Stand*, cut by almost 25% by the editors at first, then later released with all the ancillary material replaced. I've read both, and the latter is not appreciably better than the former . . . if you didn't know the material was there, you would never have missed it.

This also happens on a per-episode basis. At LosCon, I showed a finished scene from 405, and the daily of the master shot of the same scene, which had another minute or so of material cut from the finished scene. We cut material all the time; if you added up all the material cut from the third season, you'd have enough for almost two episodes. And we often slide material from one episode into another; we slid Ivanova's scenes in 402 into 403, and another scene from 405 into 406 . . . we've done that in prior seasons as well. Sometimes you go back and you *add* material. Again, it's all



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part of the process.

(Interestingly enough, I just bought the new laserdisk of *Young Frankenstein*, which has about 15 minutes of material cut from the movie for time. I watched it the other night, and of those 15 minutes, 13 were easily expendable . . . only one scene was fairly interesting, but not really necessary.) Okay, so how does all this relate to B5?

My obligation as a storyteller is to get to the end of the story in a satisfying way. So after we got the year 4 renewal, and knowing that the PTEN business situation had the potential to impact us (when the network that supports you is no longer there, so now your entire structure is shot out from under you . . . you've got a problem), I looked at the structure for the story, and began planning adjustments so that it could go either way without padding anything, and without shortchanging the story.

First thing I did was to flip out the stand-alones, which traditionally have taken up the first 6 or so episodes of each season; between two years, that's 12 episodes, over half a season right there. Then you would usually get a fair number of additional stand-alones scattered across the course of the season. So figure another 3-4 per season, say 8, that's 20 out of 44. So now you're left with basically 24 episodes to fill out the main arc of the story.

Now, that arc is very intensive, and has three primary threads: the resolution of the Shadow war, the situation regarding Earth, and a series of smaller sub-threads that feed off those main threads. But if you charge right from one to the other, it's going to feel rushed, you're going to need some breathing room between major movements, particularly after the Shadow war. Not so much stand-alones as episodes that let you begin to rearrange your pieces for the next major movement. So now you're back up to about 27.

Okay, so *now* what do you do? The solution to that came in several unassociated pieces.

First came the word of the two B5 TV movies for TNT, which were envisioned as taking place within the arc of our main story. Suddenly I had 4 hours into which I could slide some of this material. One sub-thread I'd been planning on was a 3-episode arc that would look at how the Earth/Minbari War started, and Delenn's situation at the start of the war, joining the Council, that sort of thing. Now I was able to split that out. So in the series I can, in an episode, get into Delenn's role in the war and go into the background of how she got to know Dukhat, how she got into the Grey Council, and so on . . . all the stuff you'd need to see prior to the war. Then the two hours covering the rest, the progress of the war itself, could be covered in the two-hour movie.

With the *benefit* that we'd have a little more money for the movie than we would for two conventional hours, so we could do *more* in the way of EFX, production value, and so on, which you're going to need to really sell the E/M war. So strangely enough, and as tends to happen, this has put us in the position of doing it *better* than if I'd dropped it into two standard-budget episodes, as was my original plan.

Another sub-thread wouldn't have been introduced until late in year 5, in part to set up the possibility of a sequel (which, as I've stated from the very earliest days of the show, was always in the back of my head) and which would stand on its own in any event; a thread designed to illustrate the notion that the duration tends to be a lot longer than the war. (You'll understand that one later.) That sub-thread would've filled about 3-4 episodes.

Now, again, having the second 2-hour movie lets me slide that piece of story into that category and cover nearly all of that ground in doing so. The remaining material could (and will, one hopes) be covered in the actual sequel itself. (If the sequel never ends up going, the material will be sufficiently stand-alone to still work on its own.)

Then, finally, you take the stand-alones you pulled out earlier (which nobody would miss, not knowing what was in them), and the final couple of sub-threads (not yet introduced or implied in the main series) and slide them into the sequel series, CRUSADE.

So if we *had* to collapse everything into a fourth year, it would all fit perfectly. If word came that there *was* going to be a

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fifth year, you commission some scripts early, drop some of the stand-alones back into the slot, and bring up the sub-threads that would otherwise have been transferred into the sequel.

Bottom line is . . .you're covered either way. You end up where you wanted to end up, the main threads get dealt with, secondary or tertiary threads have other venues in which they can be dealt with . . . you're solid.

There's nothing particularly extraordinary or amazing in this . . . this is how all writers work, since there are always going to be varying constraints in length or venue. Writing is a process, and that process is such that it is infinitely variable while still proceeding where you want it to go.

So that's where I am currently. If I know the fate of the fifth year by late February or early March, I can then flip either way and get out cleanly. Worst case scenario is that I might have to write alternate scenes or alternate endings for scenes in the last few episodes if the word comes much later than that, just to give me the flexibility to adjust the story in editing, which would definitely take place after we wrapped, at which time we have to have word by contract.

None of this could've been done in three seasons . . . we had to have a minimum of four to give us the flexibility of cutting either way. There's no point to reading a book that leaves you hanging for an ending, and B5 was meant to have an ending. At this juncture, finishing off script 15, I feel very comfortable with the way all this is laying out. The flow is there, and I know we'll get where we need to. No matter what happens, we're covered. We can handle year 5 without padding, and handle year 4 without short-changing the storyline. Granted it took only slightly less planning than the invasion of Normandy, but it works, and that's the crucial thing.

Anyway . . . I've gone on for longer than I'd intended. I hope that this will answer some of the questions and concerns raised about the situation, and explains how you do some of the planning for this kind of thing. Again, this online experiment is about letting people understand the process of telling a story like this, and of making a TV show in general. As I've noted before, telling a story of this nature for television, with all the exigencies and real-life surprises involved, is like doing an elaborate step-dance while people are throwing live chickens and chainsaws at you . . . but I knew that would be the situation going in, and it was only a matter of whether or not the story was worth the grief involved in telling it.

And it most definitely has been.

jms

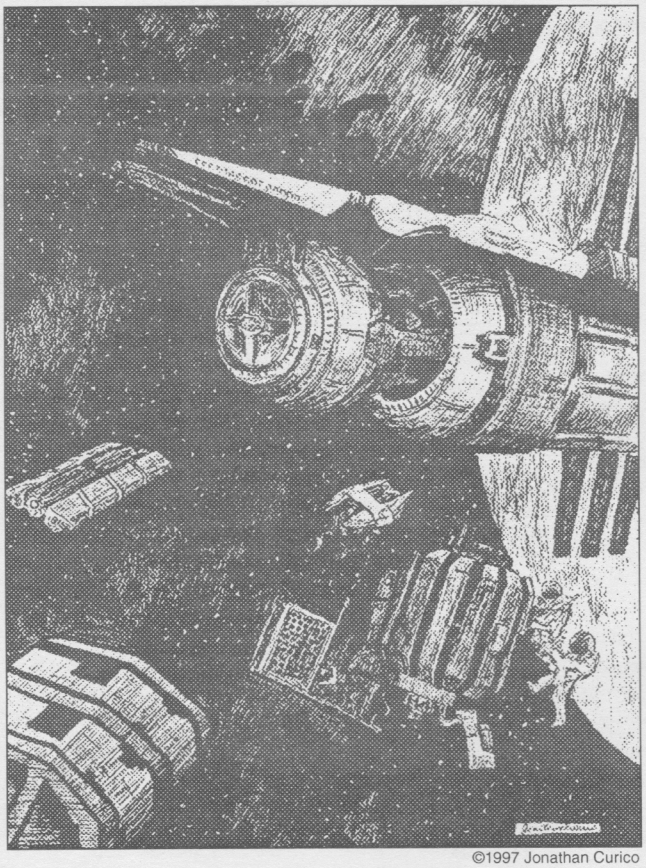
BABYLON 5 – A FAN'S CHALLENGE AND RISK

The above title may be a little puzzling to some. What does she mean by that? Let me explain. By challenge I mean that the qualities that make BABYLON 5 unique among TV shows pose a challenge to a person to be a fan of the show. Though some may, perhaps most, do not take it too seriously, there are those of us who do. I believe B5 demands more from an average fan than most TV shows do. It is therefore, a risk one takes in really getting involved in the show. You can be more easily hurt by what may happen plot-wise than in other shows.

For the very reason J. Michael Straczynski will tell you, that change is part of the show. It is much like life that way. Life shifts, we all metamorphise into different people all the time. Time, events, can't help but change you. It's the same with B5. Time and events change the realities of the characters on BABYLON 5. Nothing stays static, it's a dynamic flow, of stories and events, that make up the rich tapestry of the art that is B5.

And having been a fan of quite a few shows over the years (such as classic *Star Trek*, *Beauty and the Beast*, and *Alien Nation*), I feel that my judgement is correct when I say that BABYLON 5 is a unique challenge and risk. Because you might lose your most beloved character, JMS takes every character to the limit, including the possibility of killing it off altogether, as with Kosh last season.

It demands, I believe, more from you than almost any other show. To learn it, to understand its many layers, to even keep up with the storyline. It takes some study. It took me a couple of months of study to really feel that I had a hold of its elements. Once I did, however, the rewards were enormous.



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The cost can be quite a bit, to your nervous system. Case in point: just a couple of hours ago, I finished watching "The Summoning", third show of the fourth season. It was a pretty emotional episode for many reasons, the dramatic return of Captain Sheridan from Z'ha'dum, finding Mr. Garibaldi, and finding out about the Vorlons as well. But, personally, the G'Kar storyline had a huge impact on me. For personal reasons, I have developed a keen interest in and love for G'Kar. Larger then can be easily explained here. So, it is quite obvious how hard it would be for me to take the suffering of G'Kar, at the hands of Cartagia (modeled after Caligula perhaps?). I was dreading it all week. I read about it in *TV Guide*, and I'm glad I did . . . at least I was braced for it. Now, logically I know that there is an actor (a Great one) named Andreas Katsulas, and he reported that day for makeup, and then he went to a set, where they set it all up, and he may have had a coffee or cigarette before the whipping scene, they shot it, and he walked away, just fine and went home. But, my heart as a fan is not invested in Andreas, it is invested in the character of G'Kar, hugely. And when I had to witness the scene, I almost felt the blows. That character is the one I empathize with. Otherwise, why should I care about even watching. I was screaming the word Londo was mouthing, "Scream!" And when that proud Narn screamed, I was flooded with relief. And during the commercials I cried. It was an ordeal. I am a naturally empathetic person, and I almost went through the torture with him. Not many shows, if any, will take you that far, will demand that much from you. Not knowing if that horrid Cartagia

will get his comeuppance. Yet, here I am prepared to go through it, a pretty tough fan experience, because of what JMS has set up. His genius, his art, draws you in like a whirlpool, and pretty soon you have no choice.

It is a risk, to be a fan of this program. It asks more of your insight, and forbearance than does any other show that I have ever been a fan of. Just an unusual level of commitment.

I know that our "Conceptual Consultant", the always outspoken and capricious, but wonderful genius, Harlan Ellison, was always driven nuts by shows like *Star Trek*, which he felt stayed too safe and played it too cool for his liking. He felt that in the great story he wrote for *Star Trek*, "City on the Edge of Forever," that Kirk should've been more devastated for a longer time over Edith Keeler's death than the show allowed him to be. Harlan fights against stasis and nonmovement, which is why he's aboard and helping JMS along where he can.

This program, personally, has taken on great significance in my life. From the quote of G'Kar's I mentioned in the piece I did in the November newsletter which contrasted Roddenberry and JMS, to just many personal issues, it has touched my life in unforgettable ways. At first, I tried to stay the observer by not getting involved. But when they tried to take over Babylon 5 in "Severed Dreams", I cried when the station was under attack. And when Delenn showed up, it was incredible. I knew then that I had crossed the line. It's only gotten deeper since.

In fact, I lived through, and am still trying to recover from a great event which ended all too soon and sadly. I had a relationship which totally deepened me, and transformed me – we were both fans of B5. The relationship ended and now I've taken sanctuary on Babylon 5. I'm sure I'm not the only one.

I was thinking to myself, if I could see and know what JMS has in store, would I look in the B5 "bible"? I thought long and hard and said "NO!" I'm along for the ride, and it will take it all out of me, as a fan. But his genius makes it impossible to not follow through.

The reason it is even an issue is that to most, TV is escapist fare – just something to watch, be amused by, and shut off. Look at *Seinfeld*, a show about nothing, in its fifth or sixth season. Most of TV is like that, pretty dismal fare. Except if you like that, pretty dismal fare. Except if you like *NYPD Blue* or the like, but, I tire of crime shows. There's *ER*, but I've seen better medical shows, such as *St. Elsewhere*, the one that Stephen Furst was in. That was great. It had heart and intelligence, and was a little off the beaten path. Look around, BABYLON 5 is head and shoulders above all of them – in what JMS has to say, and the way he chooses to say it.

B5 fans must be willing to go the extra mile, because you have little choice. It isn't brain candy. It has worth and meaning.

If I could say anything to the Great Maker, I would just tell him to try and be a little sensitive to our poor nerve endings. But, keep it up, and more than anything, thank you for persisting and not giving up on your dream for this show. It's worth all your blood, sweat, and our tears. I'm along for the ride, wherever it takes me and all of us.

BABYLON 5, ultimately, is a challenge to a fan, to one's intelligence, to one's nervous system, to an apathetic TV audience, and to programming that is less than it could be. I extend my thanks and love to J. Michael Straczynski, to Bruce Boxleitner, Jerry Doyle, Claudia Christian, Richard Biggs, Mira Furlan, Bill Mumy, Pat Tallman, Michael O'Hare, Andrea Thompson, Stephen Furst, Jason Carter, and Jeff Conaway. With special mention to Andreas Katsulas and Peter Jurasik, who both should be owners of Emmys by now. And to the entire creative team that puts it all on the screen. You are all extraordinary. I'll be getting on the roller coaster ride you give me, and will do so gladly. I accept the challenge and the risk. Maybe that's the message JMS is trying to send to all of us, to do that, if at all possible, in ones own life.

Connie Colvin

JOSHUA COX – WORKING C&C

Conducted at Babylonian Productions
by Tom Bateman.

Centaurian Sentinel: How did you become involved in BABYLON 5?

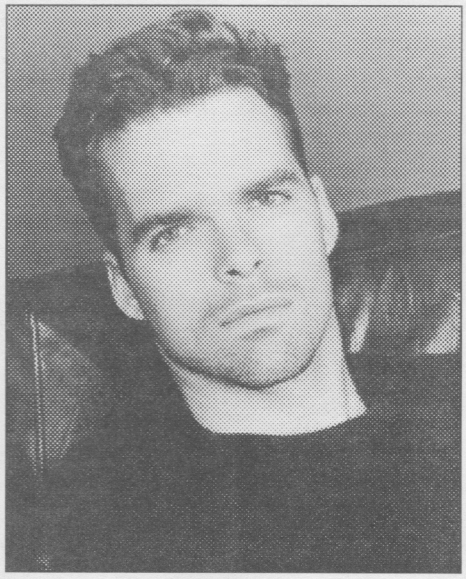
Joshua Cox: Well, I auditioned when Mary Jo Slater was the casting director and I had done a soap opera, a brief stint on *One Life to Live*, which lasted about seven months. I came out and auditioned as a day player for the part of "Tech #1" and I didn't know that it was going to lead beyond a few days of work; but it's turned into quite a bit more; which is really cool.

CS: What are your impressions of Lieutenant Corwin as the role has increased from being a background character?

JC: There's been some episodes where a sense of humor, a sort of dry delivery has come out a few times, mostly in regard to Ivanova. He's got a sharp wit, but he's still a bit naive in a lot of ways.

CS: How would you compare working on BABYLON 5 to other projects you've been on?

JC: I think this has been a very exciting thing for me in the way that it has developed. It went from me thinking that I was going to be here for a day, to four shows at the end of the first season, and then to the third season, where I have a name and got a promotion. (And) just as far as working with the people on the show, I find that I really love being out here. The crew is great, the cast members have been great, they've always been very supportive, and have made themselves heard in my regard. I feel very supported out here, the people are consistently good natured and good humored. I always look forward to coming here.



Joshua Cox
Babylon 5's Lieutenant David Corwin

CS: What is your favorite episode?

JC: I have to be partial because I'm not one of the main players, I'm not here everyday, so I don't get to read all the scripts. So my favorite show, that I've been involved in, is "Exogenesis", it was the one that I really got the most to do as a personality as opposed to a being just a "crew member". I was able to do something engaging between two people, which was very exciting and very humorous and funny. It gave me an opportunity to be a "whole" person.

CS: What would you like to see happen with Lieutenant Corwin?

JC: Well, its entirely up to the producers of the show what happens to Corwin. I know I would like to see him become more involved in the show and storyline, because I enjoy working out here. Plus, I'm a BIG science fiction fan, I've read science fiction ever since I was a kid. I watched the original *Star Trek* when I was growing up and it was a real kick for me (to work on B5), because it was like playing Sulu, being at a console, pretending that you were in outer space. Of course, very selfishly, I would like to be out here everyday, and have Corwin fully developed, have some major storylines and even maybe get a sidearm (laughter). Have all kinds of "blazing guns" and "broken hearts".

CS: (You've) definitely made progress from "Tech #1".

JC: Oh yeah, its' been a truly exciting progression.

Tom Bateman

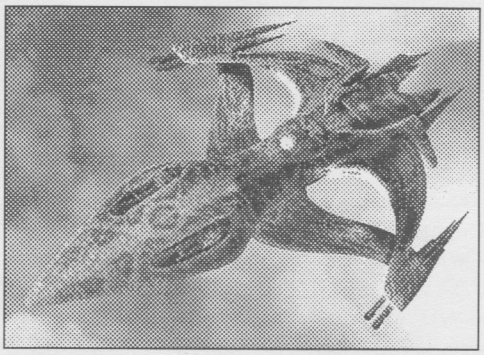
BABYLON 5 EPISODES

Messages From Earth (#308)

Michael Garibaldi, John Sheridan, and Susan Ivanova are in the mess hall discussing the state of Babylon 5's breakfast menu. A cook places a plate of fresh bacon and eggs in front of her and whispers in her ear that it is from Marcus Cole. Ivanova tries to explain that Marcus sent her the breakfast because she got him a identicard to access facilities on the station.

Marcus is Downbelow, fighting off attackers. He tells the lady that he is defending to run. Marcus breaks free and finds her unconscious down a hallway.

ISN news reports that President Clark's illness might have been a convenient alibi that kept him off of Earth Force One when it had exploded, killing President Santiago. A following report discusses the discovery of mysterious aliens, showing a clip of a Shadow vessel.



The White Star struggles against the pressure of Jupiter's atmosphere as a Shadow ship chases it.

Marcus, who is in Medlab with Stephen Franklin, explains that the unconscious woman was being chased by men who were being paid to find her.

Garibaldi visits the confined G'Kar. G'Kar tells him that he has been doing a lot of meditating and has been writing down all his thoughts, ". . . the War, the fall of Narn, and what must be done to correct it."

Garibaldi explains to Sheridan that he was responsible for having the woman, Dr. Mary Kirkish, brought to the station in hope that she would support something that he saw when he lived on Mars. He had enlisted help from Marcus and the Rangers to find her.

When Kirkish comes to she reports that she has been working for Interplanetary Expeditions for 12 years. During an archeological dig at Syria Planum on Mars seven years ago a sonic probe located something unusual 300 feet below the surface. It took them several weeks of digging to partially unearth a Shadow ship, which appeared to have been buried 1000 years ago.

She is concerned that the reports of Earth not having information on the mysterious ship is false. Only a handful of people know of what followed – most are either dead or missing. In the process of digging out the ship one worker had touched it and died instantly. The workers were ordered to stop working and were moved two miles away. They watched unmarked shuttles travel back and forth to the site. One day another Shadow ship was seen flying to the site. It hovered over the site and appeared to have dug the other craft out, which screeched as it broke free from its hold. They were warned not to speak to anyone about what they had witnessed.

Garibaldi had seen part of the activity when he was doing a shuttle run. When he had returned to the site all that he found was a damaged Psi Corp pin.

Kirkish was recently called to work a site on Jupiter's moon Ganymede where another ship was found. Kirkish is sure that someone on Earth is planning to take this ship back and use its technology against other races. That someone is also trying to stop her from giving out this information.

Delenn will have Kirkish protected in Minbari space. Franklin fears that Earth and the Psi Corp are working with the Shadows.

Sheridan takes off his Earth Alliance pin before he meets with Delenn. He expresses his concern to her that Clark might get hold of the Shadow ship. The two decide to take the White Star into Earth space and find the ship. Sheridan leaves his uniform and all traces of identification behind, just incase he gets caught.

The Nightwatch on the station meet and the leader reports that Earth has been sold out by its citizens with liable attacks on its government. He describes it as a prelude to invasion and demands that Earth needs to be told about traitors found on Babylon 5.

Zack Allen gets upset and fears that everyone on the station will be put under surveillance. It is explained that Nightwatch members and commanding officers will only be watched if there is any suspicion. Another member asks, "Does anyone know where the captain is?"

After traveling two days through hyperspace the White Star enters Earth space. They pick up a transmission which explains that a human is about to enter the Shadow ship on Ganymede. The White Star picks up a visual of the Shadow ship coming to life. The craft breaks out of its enclosure and starts firing wildly. Delenn remarks that the Shadow vessel uses living beings to become fully operational – this merging was not handled properly.

The ship breaks out of Ganymede's atmosphere. Sheridan orders for the White Star to fire on it. He is hoping to lure it to Jupiter. Once inside Jupiter's atmosphere the Shadow ship would not be able to escape its extreme pressure. The White Star's hull begins to buckle as it enters the gaseous atmosphere. Lennier gives the ship full power and reverses the White Star, barely escaping doom. The Shadow ship tries to follow but crumbles from the pressure.

As they try to exit the atmosphere the Agamemnon fires on them, telling them to surrender. Delenn cautiously orders Lennier to open a jump point, which may ignite the hydrogen rich atmosphere. If they can get close enough to the edge of space the damage will be minimal. They successfully jump and head back to Babylon 5. "We will be back this way again . . . one way or another. We will finish this," Sheridan remarks to Delenn.

ISN reports that an unidentified alien ship attacked Ganymede and was chased to Jupiter by the Agamemnon before being destroyed.

Zack meets with the Nightwatch leader. Zack is told that the captain was gone for four days and that Garibaldi most be covering up where he went. He asks Zack to find out what is going on. Zack looks at his Nightwatch armband and seems to reconsider his responsibility.

Another ISN story reports that Clark has declared martial law on Earth. A reason will be given at a later time.

Written by J. Michael Straczynski, produced by John Copeland, directed by Michael Vejar, edited by Skip Robinson, with John C. Flinn III as Director of Photography. Starring: Nancy Stafford – Dr. Mary Kirkish, Vaughn Armstrong – Security Guard #1, Merrin Dungey – Security Guard #2, Vimi Mani – ISN Anchor, Loraine Shields – Cook.

Point of No Return (#309)

Londo reprimands Vir for being too accurate with his report on Minbari culture – he should portray them as a less civilized culture. As Vir gets upset with Londo's revisions Londo gets a report that Lady Morella will be stopping by to visit, on her way to Ragesh 3, so that Londo could give her a tour of the station. Morella, who is the third wife of the deceased Emperor Turhan, is a prophetess.

Lt. General O'Reilly reports to Sheridan that President Clark issued an executive order that has dissolved the Senate. The situation on Earth is setting off riots. He warns him, "Everything's gone to hell John, you're on your own." The transmission ends as the Elite Guard fires on the Senate building.

On C&C Sheridan announces to the staff that Clark has placed Earth under martial law, Mars and Io have been put under similar restrictions, and communication to Earth is blacked-out except for Gold Channel messages. Lt. Corwin asks, "How did this happen, what did we do wrong?" Sheridan has no explanation.

Garibaldi tells Sheridan and Ivanova that General Hague is setting up a counter strike against Clark. Garibaldi believes that Hague, who was Sheridan's main contact on Earth, may be on his way to Babylon 5.

An ISN story reports that Clark is asking for all citizens to surrender.

Garibaldi releases G'Kar from prison early since he can't afford to waste his men guarding him.

Londo explains to Vir that he has been planning to meet Morella for months. He needs to know, ". . . if the grand destiny I see before me is what is, or what might be." He is hoping that she will tell him that it won't happen.

Sheridan gets a message from General Smits letting him know that the Political Officer has place the Nightwatch in charge of security on B5.

G'Kar meets Ta'Lon waiting for him outside of his quarters, he has been waiting for him since he has been incarcerated.

Zack attends a Nightwatch meeting where security officers are being issued Nightwatch armbands. Some officers refuse to participate in the change of authority.

Meanwhile, Sheridan tries to keep Garibaldi from breaking up the meeting.

Morella asks Londo why he really wanted her to visit. "I need you to see for me." She agrees to honor his request before she leaves.

Londo invites Lady Morella to Babylon 5 to find out if he is meant for a greater darkness or a greater good.

Zack takes a break from the Nightwatch sign-in. He catches up with Garibaldi in the hall and tries to persuade him against going into the meeting. Garibaldi brushes him aside and enters the room. He tries to convince the officers not to turn away from him, instead he is relieved of his position and Zack is put in charge of security.

G'Kar speaks to Ta'Lon of his revelation. He tries to explain that to find salvation for Narns they must sacrifice their people.

Sheridan receives an order from Earth Alliance which immediately declares martial law on Babylon 5. Their is no word from Hague yet.

Morella is taken for a tour of the station. On a screen in the Zocalo ISN reports that Earth Force cruisers are firing on the Alexander, which is being commanded by Hague. Nightwatch members try to break up the crowd that is forming and a riot breaks out. Sheridan's voice can be heard coming out of the PA system, announcing that a curfew will be in effect.

Sheridan replays the transmission from Smits. He concentrates on the part of the message where Smits says, "respect the chain of command."

G'Kar enters C&C and approaches Ivanova with an idea . . .

. . . Zack arrives at his quarters and finds G'Kar, Ivanova, and Garibaldi waiting for him. Sheridan comes from behind and orders him to get it.

Morella is tending Vir's wounds that he received when he was defending her and Londo when the melee in the Zocalo broke out. Londo hands her a cloth, and in the process touches her hand. She has a vision of an elderly Londo coughing.

Zack reports to the Nightwatch leader and tells him that he was in a meeting with G'Kar, Sheridan, and Garibaldi. He reports that a ship will be docking at Bay 9, carrying several hundred Narns who were ordered by Sheridan to replace the Nightwatch. The Narns must be caught before they can organize.

While the Nightwatch prepares for the docking ship G'Kar asks the Narns on the station for their help. Sheridan is in his quarters arming himself.

The Nightwatch heads towards the Customs Bay only to find that it was a trap – the doors come down, locking them in. Zack barely escapes the closing doors.

Sheridan charges them with conspiracy to mutiny and disobeying the chain of command since the order for the Nightwatch to take over security came from the Political Office, which is a civilian agency that is outside the chain of direct command. All orders effecting military personnel must come from within the military hierarchy – a senator and governor or Political Officer can not give a direct order.

Since revised orders may take several days to come through due to the lack of communication, this would only be a temporary solution to the Nightwatch problem. Franklin asks if the lack of station security would also be a problem. Just then G'Kar enters with Narns that are ready to volunteer as security for the station.

Morella confides to Londo, "You have a chance few others will have. You still have three opportunities to avoid the fire that waits for you at the end of your journey, You have already wasted two others. You must save the eye that does not see. You must not kill the one who is already dead. And at the last, you must surrender yourself to your greatest fear . . . knowing that it will destroy you. And if you have failed all the others, that is your final chance for redemption." Londo is confused, she replies that he should look for it as it is revealed. She also tells him that he will be emperor, but Vir will also be emperor. Vir starts to laugh – she tells him that it is a prophecy. "One of you will become emperor after the other one is dead."

The Nightwatch surrenders. Sheridan thanks G'Kar for his help. Since the Narns have helped with security the crime rate on the station is down. In exchange G'Kar wants in, he wants to join the cause. Sheridan tells him that he has to talk it over with the others.

A report announces that four of the five cruisers that defected to General Hague have been shot down.

Written by J. Michael Straczynski, produced by John Copeland, directed by Jim Johnston, edited by David W. Foster, with John C. Flinn III as Director of Photography. Starring: Majel Barrett – Lady Morella, Marshal Teague – Ta'Lon, Vaughn Armstrong – Security Guard #1, Lewis Arquette – General Smits, Ed Trotta – Lt. General O'Reilly, Maggie Egan – ISN Reporter #1, Jonathan Chapman – Passing Minbari, Milton James – Centauri Official, Guenther Jensen – Nightwatch Guard, Tony Rayner – Man.

summaries by **Michael Zmuda**

Notes on last month's episode summaries:

"Dust to Dust" – At this point in the story it is only speculated that the Centauri might have killed-off all Narn telepaths.

"Exogenesis" – This episode should have been correctly listed as "#307".

Take 5

Several alien actors take a break from shooting an episode and relax in a game of Backgammon. photo ©1996 M. Zmuda

Franklin Will Not Sleep Tonight

A Drazi lies in bed sixteen.
He screams with the pain all day.
And Londo has a head wound from
When G'Kar came out to play.
There are ten Narns in Medlab beds;
Four will not last through the night.
Reports are due for filing soon:
Franklin will not sleep tonight.

The Drazi has just vomited
All over the Nurse's Aide.
And we must get our reports in
If we expect to be paid.
Twelve people just came in with wounds
They got in a barroom fight.
Give the doctor another stim,
For he will not sleep tonight.

We're stitching up and stitching down –
The surgery is busy,
And if you stop to take a breath
You'll find you're feeling dizzy.
Another bomb in Down Below
Has injured with heat and light,
And Garibaldi has a cold:
Franklin will not sleep tonight.

The doctor now is binding up
A wound from a PPG
And when he's done there he will go
See the patient in bed three.
A dust victim has been wheeled in
Screaming with pain and with fright.
Franklin just took another stim,
For he will not sleep tonight.

poem by **Donna Edsall**

TRANSMISSIONS

Stephanie Etmanski (a major B5 fan and contributor to ***The Centaurian Sentinel***) called me on New Years Day to let me know that a bone marrow donor match had been found for her, and that she would be leaving for Durban, South Africa that evening. After undergoing radiation treatment Stephanie was scheduled to receive a transplant during the third week of January. The procedure, which only has a 50% success rate, would require her to stay at a military hospital for at least a month. Readers who would like to send her a note or card can send them in care of ***The Centaurian Sentinel*** – we will forward them to her. Best wishes Stephanie!

Sci-Fi Channel viewers voted B5 as the "Best Sci-Fi Show" in their Viewer's Choice Poll.

B5 was awarded the 1997 "E Pluribus Unum Award" from the American Cinema Foundation, for a television series drama which address fundamental social values in a positive manner.

Episode #416 is titled "The Exercise of Vital Powers". JMS has been holding back the title of episode #415, which is also the title of season four, because it sets up part of an upcoming episode.

From "Why Dilbert Loves TV," *TV Guide*, January 11-17, 1997. ©1997 News Corporation.
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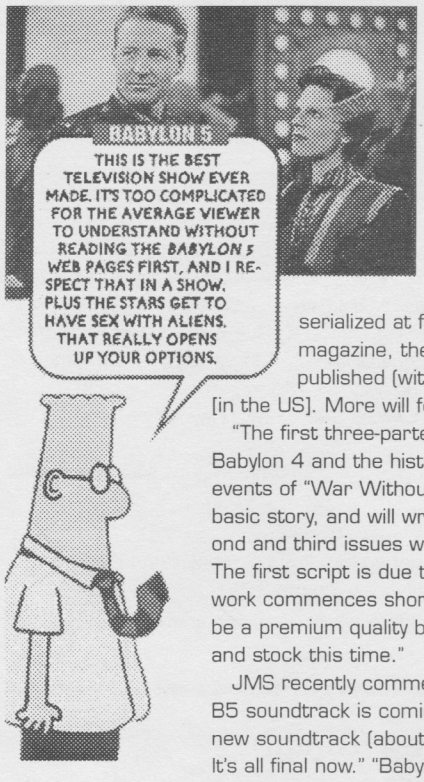

JMS had posted the following on GEnie concerning the state of the B5 comic book. "Not happy with how DC was developing the book – it was being treated like just one more licensee tie-in – we took the book in-house. What's going to happen now is this:

"A three-issue story has been commissioned to start the new editions of the B5 comic. The books will be serialized at first in the UK Babylon 5 magazine, then collected and subsequently published (without change) by DC Comics [in the US]. More will follow thereafter.

"The first three-parter will concern itself with Babylon 4 and the history of Valen/Sinclair after the events of "War Without End" part 2. I've written the basic story, and will write the first issue. The second and third issues will be written by Peter David. The first script is due this coming week, and artwork commences shortly thereafter. This is going to be a premium quality book, with very good artwork and stock this time."

JMS recently commented on AOL how the second B5 soundtrack is coming along: "I've listened to the new soundtrack (about 58 minutes) and it's great. It's all final now." "Babylon 5: Messages From Earth", should soon be available from Sonic Images.

Legends in 3 Dimensions has been licensed to produce BABYLON 5 sculptures. The first is a bust of G'Kar, which will be released in February, and will be priced at $150. Others, including Kosh and Londo, will be released throughout 1997 and can be ordered from your local comic book dealer.

Mykl

GOLD CHANNEL

A Call to B5 Fans Everywhere

I have been reading about the shaky fate of a fifth season for our favorite show, BABYLON 5. It distresses me to no end to think that we may be denied a fifth season, just because of some rash decisions at Warner Bros. We must all do whatever we can to telegraph to them our support of the show, and our demand for a fifth season! Of course writing is key, I just wrote myself. But, I also think that it would be good to call, especially because of the urgency. That's what us Alien Nation fans did. They had to put on extra operators to take the load. I would love that to happen to B5. I recently got the number of Dick Robertson's office, the president of Warner Bros. Television. I called. You just ask for his office, and leave a message with his secretary. I'm sure it wouldn't be more than 50¢ for a few minutes from wherever in the US you call. I would love to have a flood tide in the next two weeks of people calling the number in support. Please do so. Also, even if you've written before, write a short letter again. I'd even like to have demonstrations at Warner's offices. If anyone wants to join me, let me know at 718/426-1609.

I just find it intolerable that B5 may be cut a season short. We have a good enough fan base that we can make a difference. So, let's do it for BABYLON 5! (With or without bags over our heads :-).) Let's get that fifth season for the best television show on the air!!!

The telephone number for Dick Robertson's office is: 818/954-6000.

Connie Colvin, New York City, NY

***Editor's reply**: Remember to be brief and polite in your messages – let them know what a incredible job they have done in helping create a great series! You may want to also fax your message to Warner Bros. at: 818/954-5820.*

I am writing to you to ask if you have any information on the second B5 soundtrack "Messages From Earth".

The reason I ask is my local music stores here say, "What's that?" when I ask if I can order it.

Ron Bogard, Webb City, MO

***Editor's reply**: The second season soundtrack should be available very soon at music stores. All stores should be able to special order a copy for you, especially the larger stores, such as Tower Records and Camelot Music, which are usually located in shopping malls or near larger shopping centers.*

If you are still having trouble finding someone who can get you a copy you can order it directly from Sonic Images. Contact: Sonic Images Mail Order, P.O. Box 691626-A, West Hollywood, CA 90069; 213/650-4400; fax: 213/650-1016; http://sonicimages.com .

EPISODE SCHEDULE For United States: (R=repeat)

Week Of	Prod#	Title
1/27	405	The Long Night
2/03	406	Into the Fire
2/10	407	Epiphanies
2/17	408	The Illusion of Truth
2/24	409	Atonement

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AUSTRALIAN B5 FAN DESPERATELY SEEKING HELP IN KEEPING UP WITH NEW EPISODES. Contact: Shayne McCormack, 49 Orchard Road, Bass Hill NSW 219 Australia.

B5 FANS

NYC B5 FANS. B5 fans meet every first Saturday of each month at 2:00 pm (except 3 day weekends) at Science Fiction, Mysteries and More!, 140 Chambers Street, New York, NY 10007; 212/385-8798; sfmm@interport.net .